Youth

ENCOUNTER IN LOUISVILLE

BARBARA FELDON ON BEING FRIENDLY

GAGNET, STARRING JOE SUNDAY

YOUTH CORPS IN APPALACHIA

1967 CREATIVE ARTS ANNOUNCEMENT

EXPO 67—GET YOUR PASSPORTS NOW

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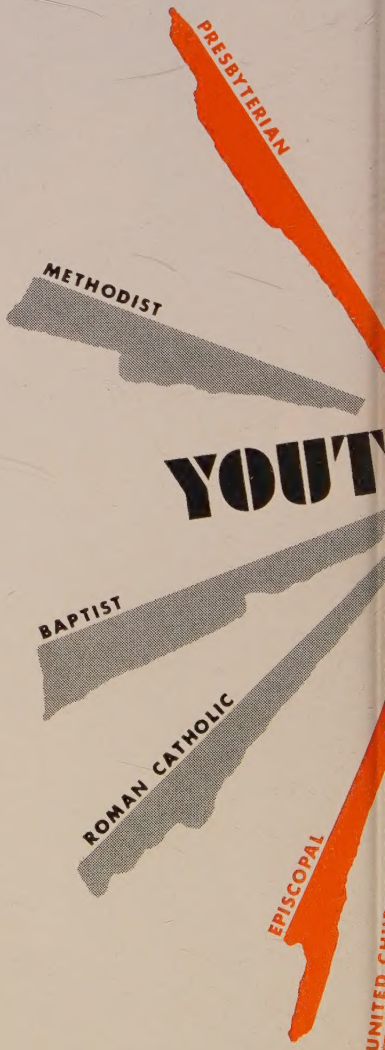


If unity among Christians is a real possibility, then why not give it a try among youth in local communities? And so they did! In Louisville, Ky., 85 Protestant and Roman Catholic teenagers and adults were brought together by the council of churches for six days. They took a hard look at the differences which separate Christians, and they experienced the love that unites. . . .

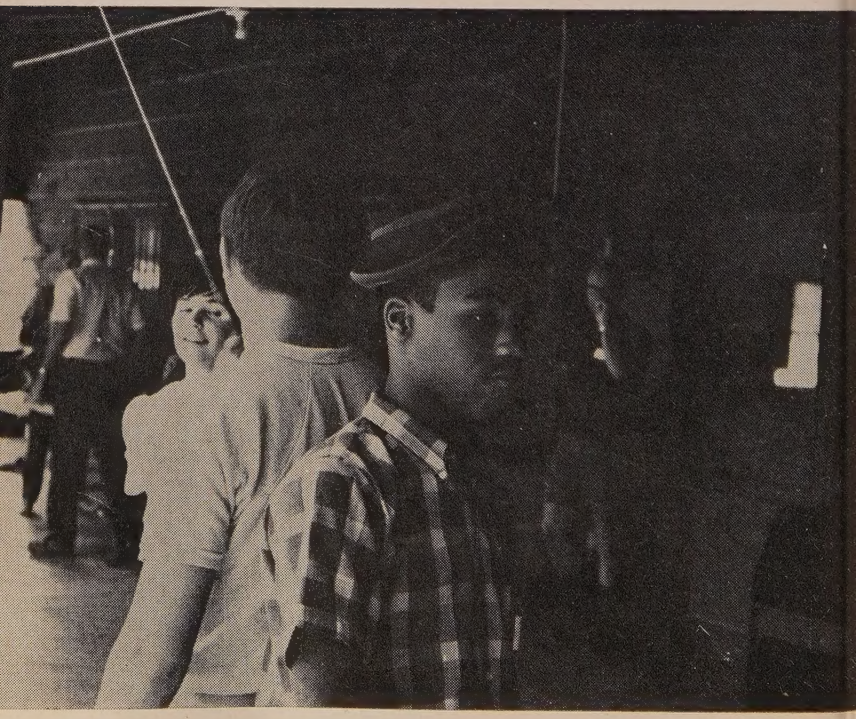
BY RANDLE DEW / Let's get with it! And we did! Or did we? God one. His Church is one. We are one. Or are we? We each say we Christian. Is Christ divided? How is it that we as Baptists, Discipl United Church of Christ, Episcopal, Roman Catholic, Methodist, and Pr byterian youth of Louisville feel our separateness, our divisions, but at same time feel a bond of unity? We are Negro, Oriental, Caucasian, that doesn't bother us. We are one people. We are Christians—well, w can't we have communion together?

"Brothers be though different in creed, Must we stay apart?

For we are made one in You, Seeking your love in our hearts."

And so for the second time we held an Ecumenical Youth Encoun in Louisville, Ky. Both were held in August—in 1965 and 1966. B were sponsored by the Louisville Area Council of Churches, through Youth Work Committee. The chief difference, however, was that this seco time ten Roman Catholic teenagers and their advisor joined 75 teens a adults from various Protestant denominations to form a new kind of e menical community, living together for six days. What happened? What we learn? How were we different? What unites us, if anything?

"We have succeeded in causing the scandal that exists in Christianity; only God unite us. And unite us he will, after we learn to recognize his Son in one anoth



We learned, first of all, that the ecumenical movement is not "out re"—at Dallas, at the Vatican, or in Geneva. It is actually here, as we together, play together, and discuss our common faith and our differes. Unity is not something *we* create; God gives his Church unity in rist. Our part is to implement it: to live it out, here and now in whatr way we can.

At the end of the 19th century, about 34% of the world's population were ristian persons. Now about 30% are Christians. At the end of this cen-y, only about 17% of the world will be Christians. How can a shrinking, ided minority say to the world, "Be reconciled" when we are not recond to one another? Of course, there will always be differences among us, do we have to be divided into separate, suspicious groups? God calls to new life, a life of oneness. How will we live that life of oneness?

But it isn't a merger! You merge things which are different, things which be a lot alike, but which exist separately in their own right. We're ing about church union; putting together parts which are really one, ause they were made one in the first place. If union is achieved, it will merely mean that each denomination must be willing to "give a little"

"Why do we like folk songs? Why have the tunes of the folk mass become so popular with us this week? These are new forms which contain old meanings and speak to us with vitality and power."

but that each must be willing to sacrifice its life, if need be, in the intere of a larger concept of the whole church.

A program of presentation, discussion, and feedback on the topic "Ne Wine in Old Wineskins" helped us look at the relevance of the church i contemporary society, the church's self image, the image others have of th church, church structures and forms, and concepts of mission and ministr

We need new vehicles, skills, and language to convey the old meanin and nature of the church. The church is something like a solid gold Cadi lac, fitted out in the finest of everything, but so burdened down with i own trappings it can hardly move. The church must learn to live an speak in radically different ways in our day if it is to have any real effe in our world. The church can't hide in its buildings as if it were afraid the world, but it must get out into the midst of things, where the action i and there affirm the presence of God and demonstrate the acts of love.

Parts of the afternoons and evenings were given to the understanding the Gospel through art forms. By the third day the camp lodge looked lik an art gallery: paintings, drawings, mobiles, and statues everywhere! Whil the art ranged from primary primitives to some delicate, sensitive pieces, th important thing was the conversation which took place as feelings we expressed and ideas exchanged.

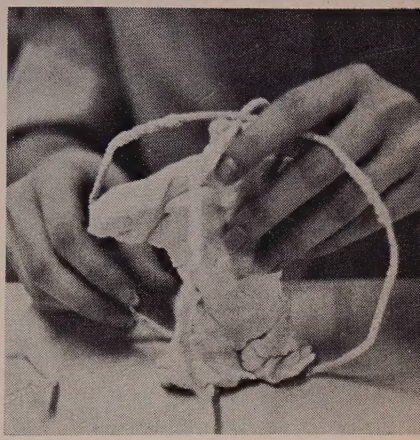
Discussion on the Gospel in folk music, rock and roll, comic strips an drama provided exciting moments. We watched the film, "One Man Dies which touched off lots of conversations. Four rock and roll hit songs we examined in terms of the Christian faith. "That sounds like the church wit all its problems. The church is running away. We make lots of statemen but few commitments."

Canon Ralph Leach led in a study of an Episcopal Folk Song Mass. Th group listened to recordings of contemporary music. Most of the free tim was spent in singing. An original folk song, "Brothers be though differe in creed," was composed. Six guitars and 70 lively voices provided materi for a three-minute segment of a local TV news program. And a color filn strip was being made while everything else was going on. A folk-danc festival, with the traditional teller-of-folk-tales, added a homespun touch.

It was a lively, swinging week. In the midst of study and exploration th camp had its high moments of worship. Camp pastor, Syngman Rhe helped groups prepare vesper services.

> O God, father of us all, thank you for the great time we are having togethe singing, dancing, praying, sharing and discussing. But with all these things common we still are not perfectly one. We cannot yet "break bread" togeth since our traditions still keep us apart. We feel the need for an outward expre sion of koinonia with you and each other. How can this experience be comple without some symbolic expression of the unity we seek? Our youthful impatien compels us to act now. But How?

The encounter ended on the morning of the sixth day with an Aga Feast. Holy Communion was not possible without excluding someone. T



LEADER: Watts, Chicago, Cleveland, Brooklyn.
COMMUNITY: Lord, teach me this week why I can't be unconcerned by my neighbor.

ıst included singing the folk hymns which had been so much a part of e week, hearing the Scriptures read, praying together, sharing the last eal, and singing the Lord's Prayer, folk-style. Faith, joy, and hope were pressed in many ways. The feast ended with a Kiss of Peace (handshake d God's blessing passed from one to another). The encounter was over. But no, it was not over! For what happened at the camp was much more ın an activity a group of persons can plan and carry out. As Father mer wrote later: "What was accomplished can only be attributed to the ıly Spirit."

And the event goes on. Monthly ecumenical study and planning conues. The Agape Singers (the whole crowd) have visited numerous urches and gave a concert on Louisville's downtown Guthrie Green durg the city's art festival. A weekly radio program featuring folk-hymns and en-age conversation is underway. The group has been invited to do a eal TV special on the continuing ecumenical experience. Ecumenical task ıups are at work helping churches, organizations, and persons where enertic manpower is needed. A major work project is planned next summer the city's changing West End, as well as another encounter camp. In it is the note of expectancy—what will God do with us next? ▼

NDLE DEW / Dr. Dew is executive director of the Louisville Area Council of Churches and a parıant in the Ecumenical Youth Encounter.

Struggles among us tore away our bounds of unity;
We went our separate ways to find we lost reality.
Now we're meeting heart to heart, hopefully mind to mind,
By sharing in Our Father's love, our brotherhood we find.
Tomorrow holds our destiny, the future's in our hands
Only time can really tell, and love can understand.
Brothers be though different in creed, must we stay apart,
For we are made one in You, seeking Your love in our hearts.

VHAT IS COCU?

RALPH MOORE / Among the many big words being tossed off these ys are "ecumenism" and "ecumenical movement." We have heard a lot out the Ecumenical Council, called Vatican II, held by the Roman Cath- c Church in Rome. Within the U. S. Protestant family of Christians an umenical" development has also been taking place called the Consulta- n on Church Union, or, to use its nickname, COCU, pronounced "co-coo." When these high-level developments take place, those of us who live on wer levels" tend to let them pass us by, because they do not seem to tter much to our everyday life. What can "ecumenism" mean, for in- nce, to young people who belong to youth groups and congregations of a rticular denomination? What importance does a thing like COCU have people who are trying to build up the churches where they are?

Nine denominations now belong to COCU—United Presbyterian USA, iscopal, Methodist, United Church of Christ, Evangelical United Breth- , Disciples, Presbyterian US, African Methodist Episcopal, and African thodist Episcopal Zion, plus others who participate as observers, includ- the Church of the Brethren. It is remarkable to see people from varying nominations sit down together and plan how they can share what they already doing and what they shall next try to do—together.

The word "ecumenism" comes from a Greek word meaning "Household." e idea here is that all Christians belong to one "house," one family, one mmunity of thinkers and doers, one common communion. Though major erences in churches exist—in theology, worship practices, and church ernment—the participants in COCU affirm "The Church is one, made so the act of God in Christ." Young people ask scores of questions about y there are different churches. Adults usually give them all kinds of weres; but we still have a strong feeling that it is not God's will that we nain totally separate, no matter how different we think we are.

What are the common ideas and common directions in which all of us begin to grow together? How can we, in our congregation's youth min- y, become aware of ourselves in the larger context of all the Christians our town? Even though we now believe we are very different from peo- who go to other churches, how can we understand ourselves as members the same family and even talk to each other about Christian concerns God's world and its many problems? Specifically, how can church young ple who go to high schools in which Christians, non-Christians and Jews e and work together, develop attitudes of "one-ness" in their many differ- churches so that Christian values and ideas begin to be understood in ns of a whole city, or at least a whole neighborhood? We hope that such lorations through COCU will be a faithful response to what we believe be God's will for our time. ▼

low to be Friendly

Here are some cues from an interview with **BARBARA FELDON** *(Agent 99 on "Get Smart" and TV's "Tiger Girl")*

KITTE TURMELL / You don't have to be as ver as a spy to make friends and be popular. least that's the opinion expressed by Barbara ldon, Agent 99 on TV's "Get Smart" program, en I interviewed her for YOUTH magazine.

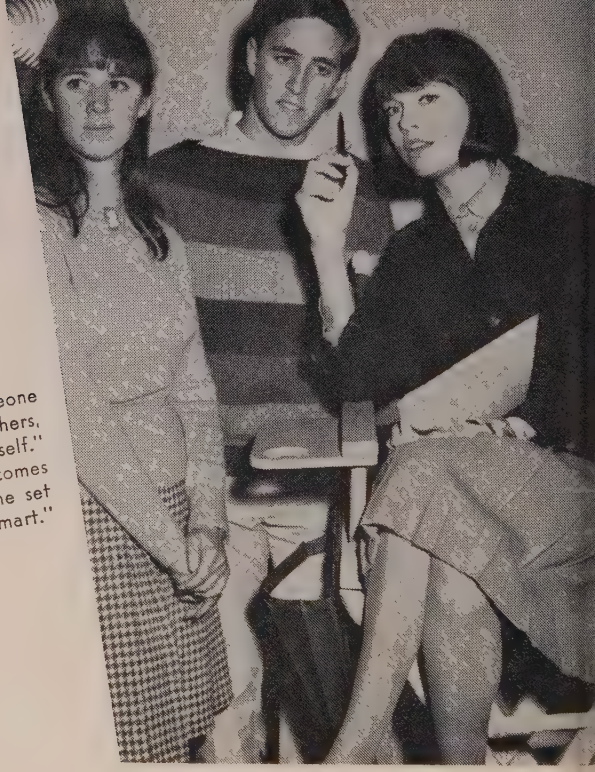
"It's hard for me to give advice about how to popular in high school," Barbara began, "because I wasn't. I was 5'9", wore braces on my eeth and glasses. I was not of cheer-leader proportions. I did a little dating at 16; went to some ances at 17; but it took time for me to be mature enough to attract young men. Despite all this, I had fun. I learned how to handle myself socially."

So, Barbara gave us the following tips on being popular and making friends:

Make yourself popular to yourself: "I learned by practice to stop judging myself by others' opinions of me. So what if the head of a so-called best sorority says you're not one of the top girls? Don't believe it for a minute. Be tops in whatever you can—keep trying and you'll find one thing in which you can be excellent. Stop being overly self-critical and start liking yourself. Accept yourself for what you are and can become, and start having fun."

Keep trying to find a best friend: "Find someone to whom you have something to say, who does things you enjoy, in sports and hobbies and social activities. Don't be alone, except when you choose to be. Nobody has to be alone or should be, except at times when you enjoy your own company."

Belong to a group: "Be part of a group you enjoy. It's important to sample a variety of activities. Begin with a small group, then widen your acquaintance by getting into more and bigger circles. You can't have too many—if you are in groups that really interest you. Find groups you



"A friend is someone who cares about others, not just himself." Barbara Feldon welcomes two teens to the set of "Get Smart."

enjoy spending time with. You were, by human nature, meant to be in th company of others—not confined to one friend or one group. So keep en larging your circles."

If you're shy, it may be hard for you to make friends easily, but joinin groups—clubs at school, church groups, or special community interes groups (scouts, 4-H, political groups, little theater or concert groups is a good way to begin. When you're involved in a project or with peopl whose interests are similar to yours, friendships just happen.

Don't worry about dating: "Forget that for a while; just emerge i group activity; there's plenty of time for romance later in teens, as you be come an interesting young adult. And to meet a date you must join things go places where you'll meet people. It is nonsense for a girl to think a eligible man will charge out of the mist on a white horse to find her."

Don't expect everyone to like you: "If you meet someone, who a time goes on makes it evident that he just plain does not like you—no mat ter what you do to be friendly, forget him! Go on to others—the world i

of endless people to know. If one does not like you, many others will. body who is outgoing has to be friendless."

The over-all rule is to relax, be as you are, and allow others to be," Bar-a Feldon smiled. It took some prodding to get her to list some unfriendly ts. She listed them reluctantly:

. "One thing that is most annoying is not to allow another person to be self and to try to get him to conform to what you think he should be."

are, of course, most naturally attracted to people with the same kground and ideas as your own. But, don't cut yourself off from ndships by expecting everyone to think as you think. You can aden your horizons, and increase your list of friends, by accepting ers as they are and, respecting their opinions even when these may be erent from your own.

. "I don't like people who are intolerant of the unlikeable qualities of er people. I like the one who can tolerate the show-off. I don't find any son to dislike anybody if I accept him as he is—with his good points as l as his bad points.

However," Barbara cautioned, "if allowing others to do as they choose influence you to do what's not right, that gets into something else. That bad influence. There are times when you must stand up for what's t, even if this makes you unlikeable and unpopular."

. "Don't be critical. But for friendly support, give honest opinions and atever help might be wanted. Do it on a basis of 'This is my idea—take r leave it,' without forcing your opinions, and give no advice that is not cited."

. "Don't go way-out in dress or make-up. Dress as seems suitable. t go to a dress-up dance in jeans. If you do, you put a barrier between rself and others. If you do not conform to what is considered good taste lothes, wherever you are going, you are making it harder for yourself, n if there's nothing really wrong about what you wear. Don't try to guise yourself with make-up. Try to look your best—but as natural as sible. Don't throw up road-blocks on getting acquainted. Let others see person you really are."

o sum up her ideas about how to seek friends and be popular, Barbara don wound up with these pointers:

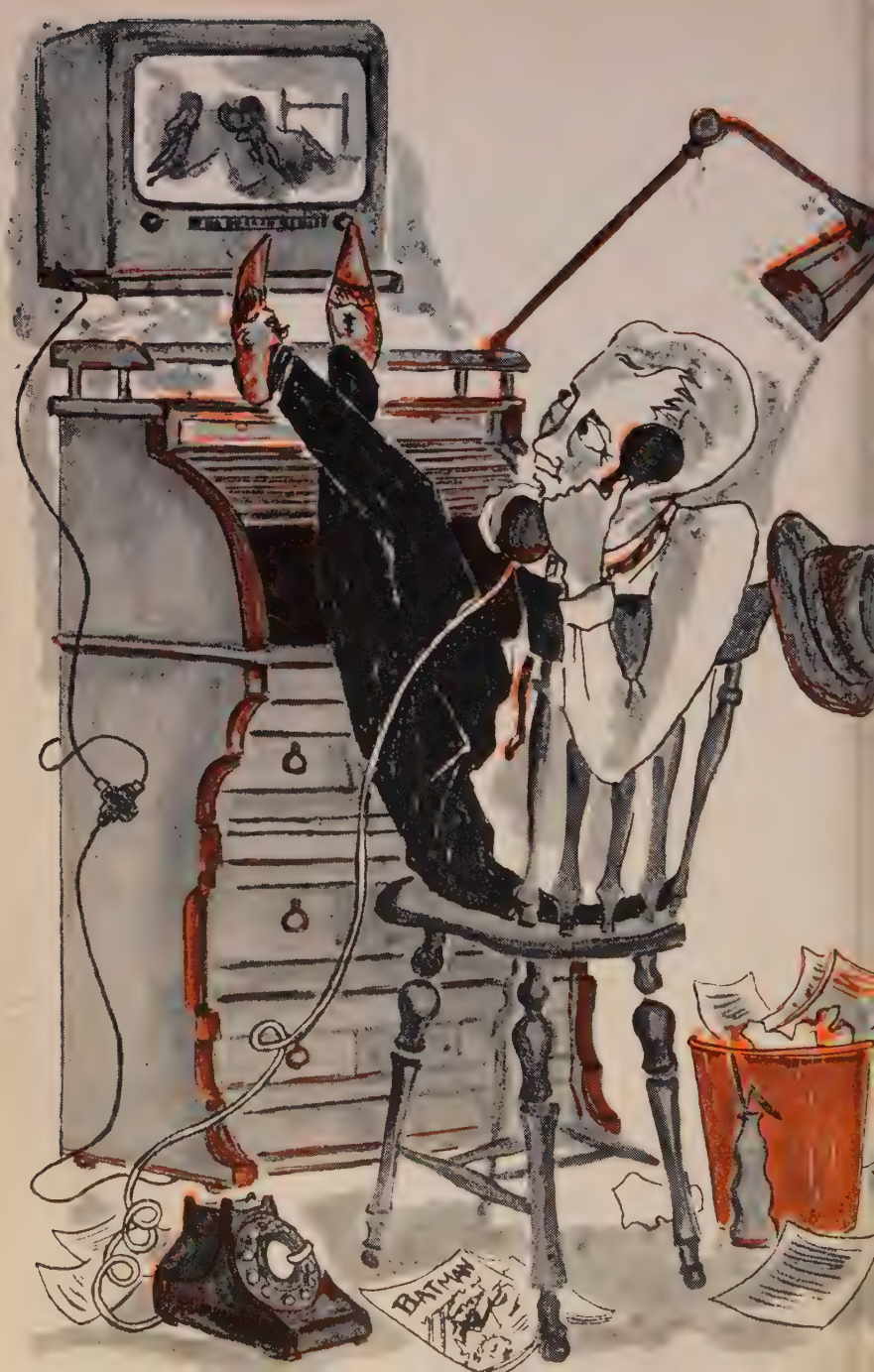
Decide you want to be friends, and show it.

To get people to notice you, don't go out of your way, using all sorts immicks to attract attention. Notice other people, don't be self-centered.

Remember your aim is to get to know other people—and give them a nce to get acquainted with a person you consider worth knowing—you!

▼

TE TURMELL / A syndicated national columnist, Miss Turmell often takes time out to an article or do an interview for YOUTH.


BATMAN

Gagnet

CORNY SATIRE BY WILLIAM STYLES

usic: Dum-da-dum-dum. Dum-da-dum-dum . . . Dah!)

OE: I'm Joe Sunday. I cover the rch beat. I have dark mysterious s and am a strawberry blond. ends call me Strawberry Sunday. day, November 14, 2:12 p.m. I was ng in my office nailing my files en I got a call from a local minister.

EV. (*On the telephone*): Joe, this astor By. Something's wrong, Joe.

OE: Want to tell me about it, Rev.?

EV.: Nobody in church this morn- Joe. Every pew empty. Nobody e to church.

OE: You mean, nobody was in rch? Is that what you're trying to me, Rev.? You couldn't have any ice?

EV.: Oh, I held church all right. ached a heavenly sermon, too. But a soul was there to hear it.

OE: Any idea what the trouble is? ience of the Beatles, maybe?

EV.: Nobody in my congregation is ienced by anyone much, Joe.

OE: Relax, Rev. I'll see what I can about it.

sic: Dum-da-dum-dum.)

OE: 2:28½ p.m. I approached the

apartment of Sharpie Smith, rang the bell. The door opened 23 secon later. I detected a strong odor of after-shave lotion.

SHARPIE: Whatever you're selling, I don't want any.

JOE: I'm Sunday of the church beat. Want to tell me why you weren in church this morning?

SHARPIE: Sure, I'll tell you. Too many women running things. If I wa to go to a women's club, I'll join a sewing circle. Women run the churc That's why I don't go. Too many women.

JOE: There're too many women in the church? Is that what you mea

SHARPIE: Yeah. Too many women. That's all you want to know? I'm a hurry. Going to the beach.

JOE: The beach? Why?

SHARPIE: The place is full of beautiful females! Women! Where t dames go, there goes Sharpie Smith. So long.

(Music: Dum-da-dum-dum.)

JOE: 3:11 p.m. I entered the driveway of the fabulous Van Snob hom 3:19 p.m. I reached the end of the driveway, found a luxurious glass-wall mansion. On the terrace was a large swimming pool shaped like Liberac 3:26 p.m. A butler ushered me into the presence of Sondra Van Snob. *(T Sondra.)* I understand you failed to appear in church today, ma'am.

SONDRA: Yes, deah boy. My interests lie only in the cultured aspects life. My precious time is consumed with fine arts and music.

JOE: Fine arts and music, ma'am? You mean plays and painting a classical music?

SONDRA: Yes. I am a member of the friends of the concert and atte all the local play openings.

JOE: Did you know most painting and music and drama was origina

ne for religious purposes, ma'am?

SONDRA: You mean all those paintings of Madonnas and music like the *essiah* and quaint old mystery plays were done for Christian purposes?

JOE: That's right, ma'am—church art, church music, church drama, 'am.

SONDRA: Then I'm going to get started right away—I'll get all the girls join me in launching a new organization—"Put the church back in the urch." Someone should help people understand about Christian art!

JOE: Then, you'll be going to church now, ma'am?

SONDRA: Well—it will be hard to find time actually to go to church. I also studying to become a singer.

JOE: A singer, ma'am? I see. Ever hear of Marion Anderson?

SONDRA: The famous star? Of course! A beautiful voice! I idolize her!

JOE: Know how Marion Anderson got her start, ma'am? Singing in a urch choir in Philadelphia, Pa.

SONDRA: You don't say! Then *I* should display my enchanting voice in a oir. Would you like to hear my singing, deah boy? *(Sings miserably.)*

JOE: Look, ma'am, you must start going to church.

SONDRA: You mean, because the choir needs me?

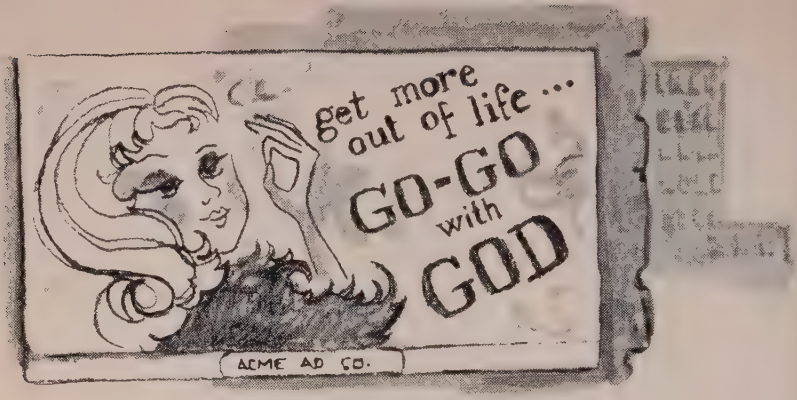
JOE: No, ma'am. But with a voice like that, only heaven can help you. *usic: Dum.)*

JOE: 3:55 p.m. The study of I.M. Ontop. I flashed my badge and ezed in. I.M. put away his golf clubs and asked me to have a seat.

.M.: Have a seat, Sunday. Or should I offer you a pew? Ha ha!

JOE: O.k., cut the comedy, I.M.—I'm here on business—why weren't u in church?

.M.: Don't make me laugh. I'm a business man. Sunday is a very im-



portant day for me, Sunday. I need time to relax. This morning I played golf with two very important clients. Besides, everyone knows the church is irrelevant in today's fast-moving world.

JOE: The church is irrelevant—is that what you're trying to tell me?

I.M.: Yes, Sunday, I'm trying to tell you the church is irrelevant.

JOE: I thought that's what you were trying to say.

I.M.: Why, the last time I went, the minister talked about giving away your wealth to help others, and about being a Christian even in business practices. How ridiculous can you get! Why, if I did that, what would become of my business?! . . . . And, besides that, he made me feel uncomfortable. That's why I haven't been back.

JOE: So, you think the church is irrelevant because it expects you to practice what it preaches. And it makes you feel uncomfortable. That's your statement for the record. All right, I.M. But—just remember, I.M.—there's a bigger "I.M." than you.

(Music: Dum-de-dum-dum-dum.)

JOE: 4:65 p.m. My trail leads to the room of Gloria Gush. An adolescent girl opens the door, drapes herself across the doorway.

GLORIA: Go away. I'm reading a real cool story.

JOE: What are you reading, miss? Your church school lesson?

GLORIA: Look, Dad, I don't have time for church school. I'm real gone over true tales of lurid loves. Right now I'm reading about this tantalizing temptress in my latest copy of *Blue Romances*. She's a real cool Jezebel!

JOE: How do you know, miss? Ever read about the real Jezebel?

GLORIA: No. What book is that in? Have I missed the movie?

JOE: It's in the Bible, miss.

GLORIA: The Bible? I didn't know the Bible had love stories in it!

JOE: What about David and Bathsheba? What about Sampson and Delilah? Ever read about Ruth? She knew a lot about true love. She even had a way with her mother-in-law.

GLORIA: How'd I miss out on all these fab stories?

JOE: Better start boning up on your urch school lessons, miss.

GLORIA: You're right, Dad. Those ble stories sound like the most! You ow, I think I'll go to church next nday.

usic: Dum-da-dum-dum.)

JOE: 6:17 p.m. Back in my office. I ked up the phone, called Pastor By his parsonage in Seventh Haven.

REV. (*On telephone*): Hello.

JOE: Joe Sunday, Rev. Believe I ow how to get more people to urch.

REV.: How, Joe? How can I get re people to come to church?

JOE: Just playing a hunch, Rev. ybe it's right, maybe it isn't. I'm t playing a hunch.

REV.: What's your hunch, Joe?

JOE: Stop giving people intelligent sons for going to church. Bad ad-tising. Nobody likes to think these s. Just repeat slogans. Give them gans, Rev. Something like—"Society y be No. 1; but we try harder." Or, ome to church—let us put you in driver's seat." Just a hunch, Rev.

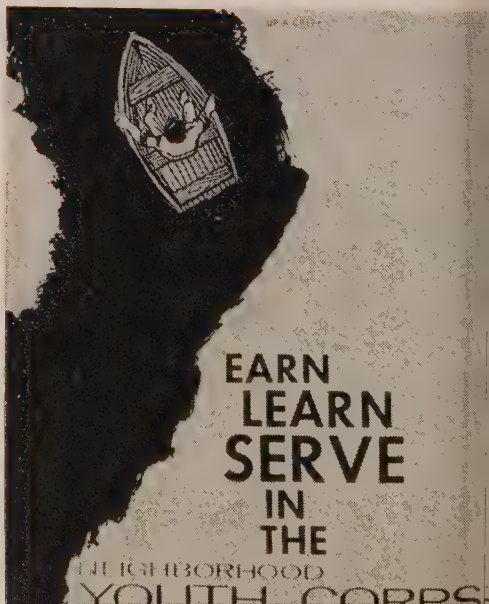
usic: Dum-da-dum-dum. Dum-da-m-dum. . . . Dah!)

▼

Pat Nicholas is a teenager in Clay County, West Virginia, the heart of Appalachia

ACTION IN APPALACHIA

Photos by Rohn Engh
Story by Jeri Engh



JERI ENGH / Appalachia, the mountain land—the name stirs ro-
ntic visions of Hatfields and McCoys feuding down steep trails; of
mountaineer keeping the "revenooers" at bay while his sons hide
still; of life eddying on in sunshine and solitude, free from the ills
he technological age.

n spite of our imaginations, the cartoonists, and Hollywood, we all
w that Appalachia is very much a part of today's world, and in
ble. This rugged region of mountains, that sweeps diagonally
oss 10 states from northern Pennsylvania to northern Alabama, has
n hit hard by severe declines in employment in mining and agri-
ure, up to now the chief sources of jobs in the entire area. Ap-
achia is scarred by serious economic depression, and is a prime
get in the present War on Poverty.

low does this affect the lives of Appalachian teenagers? What
s "economic depression" mean for them from day to day, and what
he anti-poverty war doing about it in their terms?

ne example of what's happening is taking place in Clay County,
st Virginia, in the heart of Appalachia. Three years ago the coal
es around Clay, the county seat, closed down. Families whose
ers were earning from $500 to $1000 a month in the mines sud-
ly had to adjust to having no money for a basketball game, a new
ater, or the movies. The movie theater in town finally closed; so
the bowling alley, the skating rink, the swimming pool and recrea-
center.

When we want to go out on a date all there is to do is go to
py's Restaurant at the crossroads for a coke, or sit home with our
nts," says Pat Nicholas, who lives in Clay.

Many of Pat's friends have moved away from the area with their
ilies; other families are hanging on, hoping that the mines will
n again, or new industry move in. Many families are staying be-
e there's simply no place for them to go—Pat's father and his
hbors, 45 to 50 years old, have tried to find work out of Clay
nty, but no one will hire them at their age. And it costs money
ke a bus somewhere to look for a job . . . money that should pay
grocery bill at the general store.

or Pat and the other teenagers in Clay, the future looks unpre-
able, but more than that, the present was becoming intolerable.
en family after family had to resort to some sort of state or federal
tance, had to begin to live on surplus flour and powdered milk,
e was no money for decent shoes, or even pencils, and high school
ents began dropping out of school. Young people drifted aim-
y around town or headed out-of-state to try to find work—a tall
r these days if you don't have a high school diploma.

What was needed were part-time jobs close to home, to help the

teens stay in school. In a community where most of the store fron were becoming vacant, the situation looked hopeless.

Then the Neighborhood Youth Corps stepped in. With a combin tion of federal funds through the Office of Economic Opportunit and community cooperation, the program offers jobs within the cor munity to young people. In Clay County, jobs opened up for NYCe in the county school system. Teenagers fill much-needed positio and are involved in everything from record keeping to minor scho construction. The school system, which has operated short-hand due to a strict budget, finds the new NYC help invaluable.

All enrollees in the Neighborhood Youth Corps must be from family whose income is insufficient to provide them with the bas necessities. NYCer's receive a flat rate of $1.25 an hour, and ca work one or two hours a day. One of Pat's classmates, a straight- student who had dropped out because she no longer had money f her lunches and supplies, got a job as assistant to the remedial rea ing teacher, and has been able to return to school.

Pat herself, who graduated last year, is enrolled in the out-of-scho phase of the Neighborhood Youth Corps, open to graduates or tho who don't plan to return to school. These NYC jobs offer up to s hours' work a day. Pat works in the high school lunch room, ar earns enough to offer room and board money to her parents. She h younger brothers and sisters still in school, and her job helps t whole family. "I'm out of school, now," say Pat, "and on my ow Although I'm living at home, I don't feel it's right for my family support me, without my contributing too. It's hard to get Daddy take any money, though. But I feel he's helped us out, and now I like to help out."

"We feel that NYC is one way these kids have of educating then selves out of this poverty cycle," says Rev. Cecil Butcher, director NYC in Clay County. "The NYC program doesn't attempt to hol the young people in the area, or pretend to be a permanent solutic to the jobless situation here. By its very nature, an NYC job is a important interim type of employment. To halt the increasing exod of our young people, the entire economy in Appalachia needs drast changes, new industry must be introduced. So much has to be dor for the plain living opportunities, as well as job opportunities."

In areas like Clay County, without the NYC program, there woul be next to no employment available for teenagers—"Not even bab sitting jobs," says Pat. "No one goes anywhere in Clay." Thus, t program carries a great responsibility. And the fate of the progra rests solely with the participants—the NYCers. They know that t program can be only what they put into it; that it's up to them to ke it going. And that's just what they're doing, with decided enthusias and success. ▼

Pat was among the first in Clay to apply for a job through the Neighborhood Youth Corps. Here she has her interview with the director of the program in Clay County, Rev. Cecil Butcher.

Pat's NYC job is in the high school lunchroom as assistant cook. "I like it. . . . I'm learning a lot of things I never even thought of before, about cooking, and working itself."

Pat's mother thinks a good
of the program: "I think it's
because Pat can stay at h
and work, too. Pat would
to leave home if it weren't
the NYC." Pat's father said
appreciate the NYC. I'm
Patty has something to do.
I don't like the kids to have
work for a living. I think I sh
handle that end of it."

Roy Nicholas worked for the Buffalo Creek and Gauley Railroad which had no purpose when the mine it serviced closed. Steam engines are all he knows.

The houses in Pat's neighborhood are getting shabby with no money to spare to keep them up. After her brother and sister graduate from school, Pat thinks she will go to Edina, Ohio, for a job and live with her aunt. "There just isn't any opportunity around here."

Once a year YOUTH magazine invites you to submit for judging your own creative writing, art work, photography, and sculpture. The best in teen-age creative expression is then selected and published in the annual Creative Arts Award issue of YOUTH magazine in August.

ere's your chance . . .

ELP! It's already time for us to announce that we want you to submit ies to our 1967 Creative Arts Award competition. This means we need egin to plan to record, store, and judge your entries. But it also means you need to think about entering this year's competition and get it (or n) in the mail to us!

o enter YOUTH's 1967 competition, you must be younger than 20 years ge. If you entered the competition last year, you are also eligible to r again this year. If you've never tried before, try now. And, since ance is *not* limited to membership in any one church group, tell all artistic friends about this opportunity for creative competition.

our original piece of creative art may be something you did as a school gnment in class or at home. Or it may be something you created for own enjoyment. It may be something you did at church or at a con- nce or on a vacation trip. Or it may be done especially for our Creative Award issue in August. But each entry must be your own original k and it ought to be your best.

ach contribution which you submit must be identified with the title of work, your name, your age, your home street address, city, and state, your local church affiliation. Each individual may submit up to five es. All contributions must be in the mails *by no later than May 1, 1967.* nty-five dollars will be sent to each young person whose piece of crea- work is reproduced in YOUTH magazine in August 1967.

ATIVE WRITING / We welcome any type of creative writing you to submit—poetry, fiction, essay, editorial, humor, satire, true-to-life , drama, whatever *you* feel like writing.

WORK / You may submit any type of art work that can be repro- d in YOUTH magazine. This includes paintings, sketches, mosaics, prints, or editorial cartoons, fancy doodling, story illustrations, graphic de- , or abstract art—any art expression of your own ideas or feelings. Due ailing limitations, the size of the art work should not be larger than x 15″.

OTOS / Send us a black and white print of the photo you wish to sub- There are no limitations on subject matter. The print should not be r than 12″ x 15″ nor smaller than 4″ x 5″ in size. Place your name address on the back of each photo.

LPTURE / If you've done a sculpture, mobile, paper folding or wood ng, which you'd like to submit, send us one photo or snapshot, or a p of snapshots which best present all the dimensions of your work.

nd your original piece of creative expression to CREATIVE ARTS ARDS, YOUTH magazine, Room 800, 1505 Race Street, Philadelphia, 9102. After the judging is completed, all entries will be returned.

You may already be too late—
But, we hope you aren't—
for EXPO '67 could be one of the most exciting adve
tures of your young life!

EXPO '67, the Universal World Exhibition of 1967, will begin on Apr 28 and run until October 27 in Montreal, Canada.

Why should you go to EXPO when you saw the New York World's Fa two years ago? For many good reasons! EXPO, unlike the New York fai is an official exhibition of the International Exhibitions Bureau. Unlike world's fair, which has as its primary purpose the displaying of goods b producers of these commodities, the purpose of an Exhibition is not to se products but to demonstrate an idea or value. Therefore, an exhibition ha a theme and participants seek to present some aspect or illustration of th theme. Further, since many nations are members of the International E hibitions Bureau, and all these member nations would be invited to pa ticipate in an official Exhibition, there will be over 70 nations participatin in EXPO. Moreover, EXPO will be taking place during the time whe Canada will be celebrating her 100th anniversary, so a trip to EXPO migl also be a good opportunity for a longer visit to Canada. And, this year wi also be the 325th anniversary for the city of Montreal. And so Canada an Expo 67 welcome you!

At EXPO, in the space of 1000 acres you will be able to see the worl . . . or, more exactly, you will be able to see "Man and His World—Ter des Hommes," for this is the theme of EXPO. Exhibits will show what ma has done with the atom, electronics, with his land and cities, and what h has done and probably will do with himself. The scope of EXPO's ther pavilions will be all-encompassing! From the primitive huts of Neolith man to the supercity of the 21st century, man's world—past, present, an future—will be put on view in Montreal.

Theme pavilions will explore five main sub-themes: Man the Creato Man the Explorer, Man the Producer, Man and the Community, and Ma the Provider. Very much a part of the theme, distinguished scientists an

olars, including a number of Nobel Prize winners, will elaborate on the nplexities of "Man and His World" in a series of 27 lectures.

Each participating country will have a national day when folk dances l entertainment of the country will be performed at the Place of Nations. addition, exhibits by private commercial and non-commercial groups will ng the total number of pavilions to over 70.

Special events scheduled to take place during EXPO are many and ied: from the Great Western Rodeo to performances of the Vienna State era, The Royal Ballet of Britain, and the Kabuki Theatre of Japan. ere will be entertainment to delight every taste.

n the entertainment section of the EXPO grounds (called La Ronde), re will be a special Youth Pavilion—the first in the history of world ex-itions. The Youth Pavilion will present its theme of youth in tension in eries of connected cells, introducing youth, looking at teenagers in the l world, and the confrontation of youth and society. The pavilion will lude a cinema theater (with provision for simultaneous translation). It l have a café-dansant, an indoor-outdoor entertainment and refreshment ter.

The Christian view of "Man and His World" will be explored in two pa-ons at EXPO.

The Pavillion Chrétien—Christian Pavilion—is first unique in that it is nsored by eight groups (Anglican, Baptist, Greek Orthodox, Lutheran, sbyterian, Roman Catholic, Ukrainian Greek-Orthodox, and United urch of Canada) representing 95% of the Christians of Canada. While other pavilions will show national achievement and the accomplishments "Man and His World," the Christian Pavilion's purpose is to show man conflict with himself, his Creator, and the world around him.

Using a combination of photographs, photo murals, projected slides, ed sound-tracks, film, and mirrors, the Christian Pavilion, with the me "The Eighth Day," will explore four areas: (1) *Abstraction* is a sec-which will exaggerate man's constructive and destructive aspects. (2) *hnology* will portray the negative in man's life. (3) *Aftermath* will be alming section, following the negative impact of the previous areas. It make extensive use of stereo soundtracks. (4) *The Real* is the final and est area, and will present birth, childhood, life, suffering and death, and urrection.

Thus, it is hoped that this pavilion, without using any of the traditional ns or symbols, will speak to modern man of the reality of the Christian h. It is attempting to show God's love for man in God's world as re-led in Christ who is both God and man.

n addition to the Christian Pavilion, there will be a pavilion entitled rmons from Science" which will seek, by using a parable technique, to sent the truths of the Christian faith to unchurched modern man.

There will also be a Pavilion of Judaism which will reflect the theme

"Man and his World" in the light of Judaism as a religious philosophy of life.

Antoine de Saint-Exupery, French author, poet, and aviator wrote:

"To be a man is to feel that through one's own contribution one helps to build the World."

It is from his book *Terre des Hommes* that the theme of EXPO '67 was chosen.

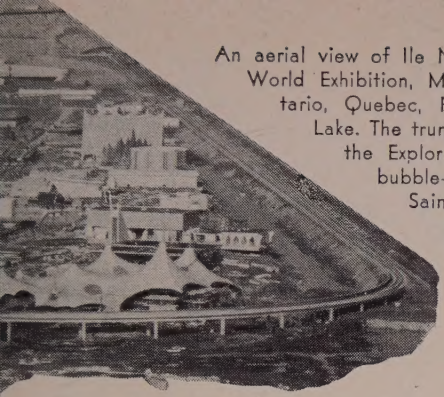
What is man's responsibility in his world?

What is your place in this world?

Who are you?

Is this the world of man—or God's world in which we all have our place?

Perhaps you will find answers to these questions in Montreal. Perhaps you will find more questions. In either case, if it's at all possible, you should come to Montreal this summer. Neolithic and modern man—art and technology—ballet and folk dancing—rock 'n roll and symphony—culture and chaos—await you. It is a place for youth—a place for the Christian—a place for you. It is a once-in-a-lifetime opportunity to see the world—man's and God's—dramatically encompassed on two islands in the midst of a fascinating city. ▼



An aerial view of Ile Notre Dame at the site of the 1967 World Exhibition, Montreal, shows the pavilions of Ontario, Quebec, France and Britain edging Regatta Lake. The truncated tetrahedron structure of "Man the Explorer" Theme complex and the U.S.A. bubble-shaped pavilion can be seen on Ile Sainte-Hélène, to the left.

INFO' ON EXPO'

ME: April 28 - October 27, 1967

ACE: Montreal, Quebec, Canada

ISSPORTS: This is the name being given to tickets for EXPO. 1-day, 7-day, or season passports are available. They are not dated—i.e., 1-day passports may be used at any time and 7-day passports may be used on any 7 consecutive days.

Costs: Advanced prices—a daily passport costs $1.90; —a 7-day passport costs $7.00; —Season passports $21.50

Youth passports: (for persons aged 13-21) are available only for 7-day or season periods (7-day = $6.50; season = $19.00).

Children's passports are also available.

—Passports are on sale at banks, travel agents, airline offices, department stores, and American Express offices, or in the U. S. can be obtained by mail from EXPO '67, Box 1967, Church St. Station, New York, New York 10046.

—A passport admits the owner to the EXPO grounds, all theme pavilions, and unlimited use of the EXPO-EXPRESS, the rapid transit system on the site.

DGING: Housing in Montreal is already becoming hard to obtain for EXPO dates. You can write directly to hotels of your choice, obtain housing through your travel agent, or, if you prefer, you may write or phone the official EXPO '67 accommodations bureau:

LOGEXPO
EXPO '67
Cite du Havre
Montreal, Canada (Phone: (514) 397-8817)

MPING: Camp sites are also available near Montreal. You should also write LOGEXPO (see above) regarding camp site availability and locations.

MEMBER: Make your plans now—it may already be too late!

MAN AND HIS WORLD

In this vast universe
there is only one planet that is called Earth.
And on Earth
only man and woman have the power to think,
to choose and to love.
Man, it is up to us to explore, to develop, to dominate
this universe and thus fulfill our destiny.
But what is our destiny?
To whom do we have to answer for our liberty?
for our integrity?
for our loyalty to our brethren?
Who inspires us to love our fellowmen?
to feed the hungry?
to foster justice and peace?
Who is at the origin of man and his world?
Who guides us?
Who calls us to Happiness?
GOD—That is Your name—
Grant that this Exhibition "Man and His World"
may help us to meet and unite;
May it occasion a better distribution of wealth,
and thus bring closer the rich and the poor;
May it further the cause of unity and peace.
Most lovable Truth,
Hope of hearts,
Love calling to love,
Grant that together we may build
a "world of man"
that will be worthy of You.

This is an unofficial prayer for Expo '67 composed by Rev. Irénée Beaubien, S.J., chairman of the Diocesan Ecumenical Commission and one of the original planners of the Christian Pavilion at Expo '67.